

M 677

Must Remain in  
Transcription Room

First five pages proofed to tape and pencil corrected.

Remaining pages rough draft, unchecked.

Andy

6/10 m/d & l repeated proof 1-5 } w/o tape check'd up  
and proofed 1-10 }

Mr. Nyland: Well, we can try it, can't we? Well, what'll we talk about. Are there many questions?

Andy: <sup>When we were</sup> When we were listening to the piano; I would try to become aware of myself sitting here and the interest in the music, the emotional response to the music kept bringing me back and I kept cutting in and out between <sup>these</sup> two positions back and forth. It takes so much effort to try to become aware of myself. Is this good, to keep trying to make this effort when there is something that is enjoyable as this music is that keeps pulling one away from it or should one forget about it and just enjoy the music.

Mr. Nyland: There are different ways of enjoying <sup>the</sup> music, and one can be aware without being affected in the usual way. For instance, if one listens to the music in a relaxed state, and if one tries to listen simply without giving the mind or even the feeling anything special to do, but just let it come in as if they are impressions by means of sound which reach you in a certain way. You know, when you remember you read the Paul Herzen story. The question <sup>of</sup> ~~to~~ listening <sup>to</sup> music can always be if the listener is in as relaxed state as possible, and if his mind is ~~not~~ functioning, then only very little in order to maintain it, and if the feelings in oneself are <sup>also</sup> reduced to a minimum. Then it is possible that music, because of the sound can reach you in three different ways. And the one is of course, in the mind what you hear, and ~~that~~ the difficulty is always with the mind, as soon as it hears something, it starts to function as a reaction and then immediately starts either to classify it, or a certain form of recognition of what is in the music or ~~or~~ what it reminds one of, concentrated associations that are related to music one has heard over many many years again comes to the foreground whenever a musical note is struck in the mind. So the reduction of the functioning of the mind to an utter minimum is of course, very difficult. I think with the feelings it is even worse because one cannot control it at all, you cannot ~~let~~ them <sup>go</sup> away.

really talk to your feelings. You can a little bit to your mind, but the feeling will constantly continue to go on being struck in a certain way. When the music reached you, and it comes in on one through the ear, one section can go to the mind for the hearing of the sound, and sometimes, by association, the combination and <sup>the</sup> recognition of harmonies or rhythm. The feeling is touched in the same way, by entering into the ear, but, more or less, it is difficult to say exactly how it works, because it also can have a direct route to the feeling center. And very often is linked up with ~~is~~ touch, or a particular kind of volume in the music, the sound formation, and sometimes <sup>the</sup> by themselves ~~the tones~~ <sup>that</sup> as a vibration rate with the overtones ~~that~~ are involved in it.

These are two fundamental ways of listening and the third one is ~~that~~ the possibility that if the body is in a relaxed state that then the body can directly--in a direct way can be affected. And that the body in that relaxed state can also pick up ~~the~~ vibrations of the sound and start to vibrate in accordance with it. These are the three ways by which one can listen to music and you might say, divide the impact of music on oneself. The attempt to keep awake and the attempt to try to keep on being relaxed in those three centers requires a very special effort, and if one uses now the music for being reminded with that effort, it is possible to remain aware. Well, the difficulty is of course, that as soon as the mind receives anything, or as soon as the feeling receives anything, it starts to function in its ordinary way. So the solution is that if the mind can be free from any thoughts or any desire of classifying it or just listening as a sound comes to one, many times I've said like a song of a bird, you hear it, but you do not classify it, you only--you register what is taking place. That then the mind starts to function in a little different way because it is divorced from the action of the classification or the action of the recognition. And the mind then in itself starts

to function differently and also gradually if the mental functions are very much relaxed, then a different part of the mind starts to work and receives then the music there. Much of that it is necessary to do it ~~to do it~~ many times because it is a very difficult thing to do. Because as soon as you are occupied with what your mind wants to do, your feeling starts to take over because it hears the sound and it starts to classify it in a feeling, and then the liking and disliking comes in. The different tonalities have to be distinguished and are distinguished by means of the feeling center, and the feeling center reacts on the body as a whole, so that there is a relationship then between the feeling and the body and from the body back again to the mind. And the mind is constantly, you might say, bombarded with a great many of impressions which are in ordinary life enjoyable or not enjoyable or critical or whatever they may be. They start to interfere with the mental functions ~~et cetera~~ with that what you try to do with your mind by being in a relaxed state more objective. I think ~~it~~ it is a question of practice, but it is greatly helped if the body can remain relaxed and start to correspond to the vibrations of the sound as a whole. And that is really where the solution is, because if the body is sufficiently attuned to the sounds the body then will help both the mind and the feeling center to be reminded of what the task should be. The body again brings about a balance between the mind and the feeling and having that it can go either way; it can go to the mind and it can go to the feelings. And the center of attention should be not in trying to listen, but in trying to be in a state in which one is affected. So it is quite possible to remain awake, but, as I say, it is a long process, and it is far from easy. At the same time if it does happen something really takes place in one which is extraordinary. That is the re-

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ceiving of sounds in that way in three different parts ~~in~~ oneself, can then, when it continues for a little while, produce a form of harmony between the three centers which is not at all like, like in ordinary life, one is corresponding to it, but they are independent. And when they are independent, at times they can be <sup>a</sup> harmonious combination. As a result of that what one experiences really in listening well in this way to music is that the three centers then at certain times combine and produce a state of being which is exceptional compared to ordinary life. Again, if that happens, it helps a tremendous amount to try to continue to be awake. So it is not impossible but it is almost too difficult and only by ~~a~~, you might say, a constant training that it is possible.

You see, the same problem exists in playing because there it is in reverse, that is the playing has to be done also with three centers. And it has to be done separate for each center, and then in the combination of the person who plays has to become a whole, and sometimes when the music has that particular quality it is as if it is then performed as coming from three parts, becoming in the notes, one. Then, something is in that music that is conveyable, and it starts to produce when it again is taken apart by the person who listens, can have exactly that same effect as it originally has in the person who plays it. It's a tremendously interesting relationship which is possible by music as art. It is not possible by painting, or it's not possible by any other form of art. Music, I mean by that any form of sounds, that is, singing can produce the same thing. But for the rest, one is limited. In art forms, with painting, it never can take the same form as the music itself can, because the performance ~~itself~~ is different, that is, the hand in painting or <sup>in</sup> drawing is not under that kind of control. You see, with the music, one has to go over, past the point where the physical, the technique or the necessity for expressing something that is being felt, or that is being experienced by the person who plays has to become quite subordinate. And it has to follow because something exists that has to be

expressed. When that is there, the technique almost drops to the background and it can take place by itself because it belongs already as if it comes from a state of being. With any other art form it is not so, because one is much too dependent on outside circumstances. With the painting, the canvas or the oil or whatever the paint may be or the brushing or the manipulation of one's hands, they can be compared, (the hands themselves) to the technique on the piano, but otherwise the factors that come in from the outside are so tremendous that you cannot control them. But you have to do with a piano of course, and even better with a violin or any kind of a string instrument that it is the control over that kind of instrument is much closer to oneself. And the ultimate of course that if one sings, the control of the instrument by means of vocal chords is entirely ones own. The further one goes away from the expression of oneself, in any form of art, the more difficult it is to extend control over the media which one has to use. It's true in painting, it's true in sculpture, it's true in photography, it's true in many other forms of art. When it comes to a question of expressing oneself, in words and writing, there is no control, but again one is then bound by the form of the words, so that one has to put in a certain context into the words or a feeling of the words or particularly when a person would speak and would--an orator for instance, would quite definitely produce an art form which would be extremely useful and beneficial and effective, but again one is bound by a certain manifestation of each word. And if that could be changed into a sound of words only without a content or if one can put in a combination of words that what is a relationship between words or what we many times call, if you read between the lines, then you have an art form which is much more comparable to than music. But those are the only two cases where really this particular kind of event can take place.

It's very interesting with art because in itself the predominance in art, in any form of creation, has to be a feeling center. And it's quite

necessary that the two other centers become slaves as it were -servants- for the expression of the feeling center. The feeling center is very closely related to the state of being. Because out of the three when they become one, the feeling center is the lower - that is below the being level - if you understand what I mean by that - the three centers combine in one and form a state of an entity which is the level of one's being. The feeling plays this part as it acts as a neutralizer between the other two centers. But on the level which has been created, the feeling center becomes the positive one. If you remember the tables of Hydrogens, it is exactly that combination of the Hydrogen and Oxygen and Carbon which are the three parts which form an entity, and the entity then is the Hydrogen. So that the three centers still have an activity regarding each other. and in relation to each other are defined as a positive, as a negative, and as a neutralizer. But it is then <sup>by</sup> in the combination of the three, ~~exists~~ <sup>to</sup> an entity actually exists in the form of a Hydrogen which has no further force than only the fact of being. It is eliminated in the Hydrogen is eliminated all the forces of the preceeding, although the Hydrogen can again be divided into ~~the~~ component parts. In the same way, the three centers can connect and make an entity of a level of being in which art is understood. And any time that art wants to be further expressed, that what originated from the feeling has now become the positive force in the further expression. The reason why it's the feeling is simply because in a human being, the physical body is there, the mind is there in a very small quantity, but the result of Work means that the emotional center starts to develop in the completion of it's own octave. That is, we talk about the Kesdjan body, the existance in man of the Kesdjan body is the DO-RE-MI of that scale. And that the result of Work in the first place is the possibility of the completion of the Kesdjan octave <sup>into it's</sup> ~~in its~~ own SOL-LA-SI. That when it goes across it's own FA and reaches SOL-LA-SI, then because of that exist~~ence~~ <sup>But the</sup> in the conscious area, it affects the DO-RE-MI of Soul, or the DO-RE-MI of the intellectual. A prime reason for wanting to Work

is first the establishment of the emotional state. And an emotional state in such a way that it actually can function as an entity and that could be compared to a body. That's why one talks about a Kesdjanian Body. That in the meantime with this attempt be conducive be applying it to the possibility of applying it to the development of an intellectual octave in the DO-RE-ME, The DO-RE-MI runs parallel to the SOL-LA-SI of Kesdjan. So the emphasis is always in Work is on the feeling. It is not the mind. The mind only starts to indicate the direction in which it should go and the mind is useful for the purpose of clarifying for one's self what Work ought to be. And that is why the definition of observing with the elimination of the feeling, that is, in the form of non-identification, and the understanding of simultaneity, that is the moment of recording and observation, that that is the function of the mind only. But as soon as that is there, that is as an exact knowledge or data which exists then in a man, that then he has to reach his feeling by means of an application in his body. Because if that doesn't take place, nothing else will take place. It will stay in his mind completely as an accumulation of data, very enjoyable and lovely. At the same time it will not help him to change his life. But that application of it there are many things that can take place. Because in the first place there is a relation<sup>ship</sup> between two centers which is more than half. And the original wish which has come from a magnetic center in one to wish to want to Work, which has you might say started in the mind, a desire for becoming clear about what Work means, that then the physical body<sup>new</sup> being under the observation of the mind and applying the data which are available will now help in the completion of it's own for the sake of tri-unity, engage the feeling center as the motivating force. So that you have to look then at the three centers as if they start to rotate from the mind to the physical center to the emotional. Again in completing that particular cycle, again the mind starts to function, applies again through the physical center and again engages the emotional center so that it becomes as it were, something that keeps on dynamically rotating. And the

reason why it can continue to rotate is when the mind has the data and it is applied by means of an activity of the body, the mind then becomes emptier and is ready to receive more material which is furnished when it comes in the upswing back again to the mind. The whole idea of Work is centered around the Wish - the real Wish to want to wake up. Then when that wish is there, everything else becomes secondary. That is it becomes helpful. It even - that is the exactness of the understanding of the ideas in one's mind may be a necessity but it becomes then a servant regarding the emotional wish of wanting to Work, wanting to become conscious. And that the bridge between an unconscious man and a person who wants to become conscious is in the first place with wherever his emotional center starts to touch. You remember I gave you a diagram of it. Where it starts to touch the possibility of crossing the line between the unconscious and the conscious area. That becomes the most important part for a man. I say the other two become servants. That is, the one servant is the mind. Which constantly empties it's self and is being filled. With ideas as they ought to be - that is, the direction that the mind should take, no one should be satisfied by not having the ideas clear. And that they ought to fight until the ideas are clear. That is the servant on the one side, the servant on the other side has to do with the physical body. And there the servant is located in the SI-DO of that octave. And that SI-DO represents for man, freedom. The free-er the relation is between SI and DO, the more free man will be. The ultimate, and that is why one can understand it logically - the ultimate is always that the SI-DO when it is over-bridged, and actually reaches this DO, the end of that octave, it means death for the physical body. It simply means that one is then free from the bonds of the physical center. And the whole purpose then, this SI-DO, helping now the emotional body to start to grow and cross over it's own FA into the conscious area, is simply that by means of the observation and the application of The data in the mind to the physical body, I bring about a relationship in between which my emotional center will have to evolve. If you see these - here

is the SI-DO and here is the DO of the intellectual octave, the emotional body is in between and the anxiety for the emotional body to cross the FA into the higher region is now helped by these two as it were bringing it together so that almost because of that, it forms a force to push this across FA. I do not know if you remember the particular diagram - the three bodies - the one half and the other up on top, up on top here is the conscious area. Below, it's unconscious one. The triangle that is here is unconscious. The triangle that is above is the conscious one. The purpose is simply to engage all three but to start first with the mind, relating to the body, so that then the emotional - the Kesdjanian body can be fulfilled. So there is no wish for Work, there is no Work. There has to be a real desire. And no amount of intellectual knowledge will help that but if the desire is there, it has to be based on the realization of what one is. Otherwise there wouldn't be a desire. I only wish for something that I know I do not possess. And that what I don't possess is in the state of the DO-RE-MI of Kesdjan body, the fact that I acknowledge that that-what-I-am is incomplete. So that if one starts to think about what are the conditions of Work, I first must know that I have to be that wish in order to do something. And that that wish has to be based on a realization of myself as I am, and the acceptance of that-what-I-am, that I know that that-what-I-am is not right yet, and that there is a possibility for growth. When it now can grow, I know how to do it. I know from my mind what ought to be done. I know how my body has to become observed by my mind in a certain way so that when that starts to exist then there is a possibility for my wish to be fulfilled. But I have to keep on wishing because the more I see of myself, that is in an objective sense, the more I realize how much bound I am. So the wish must continue to free myself from the bondage of my behavior form as expressed by my physical body. And for that reason Work has to do really only with an observation of that-what-I-am in different varieties of my behavior. When I can in relation to that-what-I-do in ordinary life, be objective and see myself as I am and accept myself as I

am, and at the same time with my mind know that that what-I-am is not as yet complete enough that it must grow, with this in the Kesdjan part of my body which a person has, (every person has that) it is not developed enough to even to come to the foreground, but that is why I emphasize always that the development of one's emotion has to be strengthened so that one ~~has~~<sup>cares</sup> to live more in accordance with one's feelings, what one really feels, and express it, and not to be ashamed of that, this DO-RE-MI of Kesdjan represents man number four. Man number four is a different person from one, two or three. One two or three is not interested in Work at all and can never be. Because they consider either in one or in two or in three, that they are already complete ~~and~~ that is the end. And they will never consider that even one, two and three has to come to an end in their own SI-DO. But the realization of that, that is, the knowledge that one dies or the knowledge that one is bound and that in order to have a possibility of development of a soul or of a spirit if one calls Kesdjan that way, that for that I have to learn how to get rid of that what is now my enemy in holding me in bondage, that that is represented by dying to myself. In life. And that I only will be able to do it when I have a constant desire to see it and to wish to be free from it. Work <sup>means</sup> ~~is~~ <sup>Free</sup> really a wish to ~~see~~ myself. Of course it's logical that that pre-supposes that when I say that that I realize I'm not free. Otherwise I ~~wouldn't~~ wish for something of that kind. When I know I'm not free and that <sup>that</sup> I see ~~it~~ - the more I see it objectively, the stronger that statement becomes because if I start to look at myself in an ordinary subjective way, I probably will discover many things that I am, but at the same time when I discover them and I'm not free even from my feeling about it, I will find excuses or rationalizations which all the time will indicate that it was not me, and it was not my fault and that I can blame circumstances or other people for it. The sooner I start to realize that for myself the whole point is when I actually see what I am that at the moment when I see it and I accept it, I have no thought about it. I am willing

to accept it and also by trying to be impartial to what I see, I also will not feel. So at the moment of awareness I do not function in the ordinary way. I function like a different person. A person almost who has at that time not his mind and not his feeling in action. All there is is a body functioning, and doing what ever it is and something becoming aware of it. The development of one's "I".

I fall  
Immediately after that when I've fallen asleep, I am back again in ordinary life but this time I have a memory of what has happened to me when I was awake. In that particular state the realization of what I have experienced can help me to understand that some Work ought to be done and continued. And That will produce the wish to want to continue to Work. At the same time, my brain will start to function in memory of that what I've seen. And it is at that time that I start to criticize myself in being what I am, I say, "I am bound. I am not controlled. I fly off the handle. I am not even present to myself". So - that when I in memory, remember that that is the state in which I am, together with the wish seeing that I ought to be free from many things that I now am bound to, together with that what I believe in as the possibility for further growth, produces in me again another wish to try to continue to Work. Because as Work proceeds, I receive impressions which are closer to the truth than anything that I receive in ordinary life. This is the function of man number four. Because man number one, two and three does not think that way, and keeps on thinking, and thinking in it's own way and keeps on feeling. But again man number two, that is a man in whose feeling center there is something almost I would say out of this world, that is, the realization of a man who has in him an urge or a desire to want to create - it is quite definitely linked up with an artist or an artistic type, or with a religious type. If the person that has that kind of a feeling and many times an intuition can help one that one already knows that something must be done and that ordinary man one, two or three will use whatever is available for him at that particular place for that purpose. For that reason, one has artistic productions and for that reason one has saints who tried in their life

to bring about a contact with something that is higher than they are. And it is that wish for the man number one, two and three, to become something different primarily man number two, but not knowing exactly how to do it. In man number four, this particular desire has crystallized in a much more definite way. That is, man number four knows that it is a possibility. He also knows in which direction he should go. He also knows that work is needed for it, and that man number four believes in the possible evolution of himself, not in accordance with what his centers are, but in accordance with what his being is. So you see the whole thing relates then to the feeling center of a man which has to be you might say in the right place. A feeling center which allows for ~~the~~ remnant in a feeling center of magnetic center which is the remnant in man of that what is eternal and with which man, every person is born, but which particular magnetic center, that is, that what is really one's self and which many times does not want to come to the foreground because it is afraid, it is not used to - to be used - it is not - it is something that one wants to cover up, many times one is ashamed of it, or one is afraid of handling it, ~~since~~ because it is of a different kind of quality. At the same time that is always in people who are striving. You see, this question of so-called great men or remarkable men, or people we've known in history who have led a life trying to seek the truth, or trying to reach, in their way, God, are they completely excluded, because, to say it narrow-mindedly, because they've never heard of Gurdjieff? That of course is an idiotic statement. Because that what Gurdjieff represents is eternal truth and it happened to come through Gurdjieff at the present time and it is available for us because we happen to live now. And it also must include that there are many religions or even artistic productions which reach at certain times when they by accident, not necessarily ~~be~~ design, but by accident happen to be one, that is in a certain level, they produce then also a conscious, by means of a conscious effort, something of a conscious

nature. So, in Work, one must include all the people who honestly have been striving to come to themselves. How much they have reached, nobody knows. A description of the life of Beethoven or Michael Angelo or Leonardo de Vinci or any of those so-called great men who have left their mark, even, it applies the same way to scientists or good philosophers - very often for themselves they have found the solution in their life. <sup>But</sup> They may never have been able to express it, or they have not dared to express it or if they have expressed it, it was not clear enough for others to understand it. Although, there are many statements that relate quite definitely to the possibility of getting rid of one's subjectivity, and as long as one does not want to become narrow minded and fanatic about Work, one must make allowances for a variety of different people living under different kind of conditions who also in their way have striven for the possibility of understanding themselves. It includes for instance the mystics. We don't know much about them because what they have left or <sup>what</sup> we know about them from others who have lived at the time with them, never has been able to understand what they really were striving for. Although in a general way one can say they ~~are~~ trying to strive for something as if unity with God from themselves within to bring about a relationship so that they in relation to that could become a different kind of person and it is quite undoubtedly true that people like (Teresa) or like (P. Bourne) or many of what we now consider mystical influences or mystical person have reached quite definitely a level for them which undoubtedly was satisfactory. If they started to put it in words, many times again such words will have to take on a form which does not belong to the content. And the difficulty then in reading and understanding is for us, living in a different time, we don't know in what particular conditions they lived. But it's idiotic to say that the men like Beethoven have not reached at certain times something that is extra ordinary and extra phenomenal. It is not human. For instance the Ninth Symphony, certain combination of the music with particular <sup>this</sup> song of Joy, (Song of Schiller, you know) is beautiful part of the Freud, Schoene Götterdämmerung.

Ninth Symphony, one cannot simply say the man was not conscious. He was. Undoubtedly at that time. You cannot say that Bach, that he was not at times conscious. You have to admit it, even if they never have heard of the name Gurdjieff. And what is true those who have live before Gurdjieff lived, certainly it's true also of people who are living at the present time. And never have heard of Gurdjieff. And it would be quite idiotic simply to make one's self so narrow minded that you say, "Oh, you have never heard of Gurdjieff, therefore you don't know what it is to wake up". People have had experiences of being awake accidentally. People have been in contact in general with many things <sup>them to</sup> that have stirred ~~into~~ their depths. And they have been affected in such a way that they then at such a time got a desire and it's based again on the desire of the realization that they were not complete. And in that sense they are man number four. Man number four believes in the possibility of his growth. He does not know. That is, he believes in the possibility he does not know how. This is a characteristic of man number four. Because although he has the best of intentions, he does not know how to over-bridge FA. The time that man number four happens to come in contact with the beginning of man number six, that is, where the possibility exists of a man <sup>growing</sup> ~~going~~ into an intellectual body - his Soul body - it is the DO of that particular octave that man number four could become aware of at times. It still belongs to the unconscious area, it is still part of the triangle of man as he is, because he has a little bit of a mind, and man number four, coming in contact by some hook or crook, by accident, very often, in getting the belief that a road or a way exists and then wishes to follow that, will go out and try to find how to do it and find a method for Work! It's possible <sup>it</sup> that he comes across Grudjieff. And it's also possible that he comes across many things that make him realize that he has to get rid of his body in some way or other as far as the bondage as represented by that body. And that many such <sup>times</sup> ~~such~~ people who live and become mature and ~~try~~ to develop in their life by acquaintance

with different people outside of themselves, acquiring more and more a certain fundamental wisdom and in their ~~life~~ <sup>lives</sup> gradually becoming freer and freer from certain desires which they considered gradually nonsensical or that they say, "Yes, I'm through with this and I'm through with that". That towards the end of their life they acquire quite definitely ~~and~~ insight in what direction they ought to work. They may not be able to put it clearly in words but their feeling is there and it is those people, the older ones and the younger ones who believe in an ideal for the development of themselves without believing that they have to develop any one of their three centers before they could become perfect, they are the ones that could be stimulated regarding Gurdjieff. But aside from that, the person who wants to Work and is in a state of man number four, that is the ~~bel~~ belief he has and also a little bit of knowledge that he knows a road ~~to~~ exist, and that the road exists for him, bases it on accidental experiences that he has had of a certain unity in which you might say practically everything in principle already could be revealed to him. That is, a moment of an accidental experience of awareness although it was not produced because of his own efforts, the result is exactly the same as one that is made when one wishes to become conscious. And the characteristic of that moment is that at that moment the thoughts and the feelings do not exist. And anyone who has experienced moments of - that one never forgets - will remember that the state of being was there without ~~the~~ functioning of the ordinary parts of one's self. It is a characteristic of an accidental awakening. One remembers it as an experience. One does not remember what one thought or what one felt or what one even wants to do. And it is as if at such a time, the three centers had disappeared and had become one regarding such a man, although the centers remained in existence because immediately after the experience of ~~an~~ awareness, he again was back again in his ordinary life with his memory of having had that experience. It struck, that experience, almost you might say indelible, indelibly, that is he will never forget it. But experiences of this kind

accumulate so that a person who sees a little bit further that his nose is long realizes that the way he is is not complete and that therefore he has to ~~run~~<sup>hunt</sup> and search for something until he finds it. The stronger this wish is, the more possibility there is of course for a man to find it. If the wish gives out, he falls back into his ordinary center of feeling. In that ordinary center of and he feeling he has wishes, he has ~~many~~ hopes that conditions will present themselves, he does not know how to do it, and he labors many times on many detours, constantly trying to find really the form of expression that would satisfy him. And with artists or religious people, it will always come to a point that what they produce is not good enough as yet because the next piece of art will be better. With religion, it is opposite. With religion one says, "I wish to Work, I wish to do this, I wish to serve God, I wish <sup>to</sup> be a kind man, I want to love my neighbors". And the realization that all such things are utterly impossible for a human being who is honest will finally bring a religious man to the point where he needs help and then starts to believe in a God for him. It's interesting because it's quite opposite from what an artist ~~does~~<sup>is</sup>. An artist remains believing in the possibility of his subjectivity. A religious man will ultimately believe that his subjectivity has to be submerged to the presence of something that he deifies and puts outside of himself. In that way a religious man comes always much closer to the possibility of growth. If man is in number four, that is if he is number four, he is you might say quite fortunate. Because in the first place he doesn't believe any more in the possibility of his ordinary centers. They may grow out into becoming wonderful instruments but they will never give him a new level of being. Once I talked about question of mutations question of quanta. Question of step-wise development. Man number four has a drop of the elixer of life. It is where his own magnetic center has become recognized for himself as the means by means of which he ~~with~~ has to pull himself up ~~by~~ his own boot-straps. He believes in the possibility of a paradox. That although he does not understand how the paradox will be solved,

he knows it will be solved. And his searching is constantly to have this wish in the foreground so that with this searching and coming in contact with the possibility that a certain way exists, he will then, having the attitude of wanting to find the value of his life, be open to many other possibilities either of a religious or an artistic nature. The difficulty with men who are scientifically and intellectually developed is exactly that they are closed up already. And that there is very little chance of even talking with them because even if they are even scientifically developed, <sup>that</sup> they really have towards research an attitude of wanting to find out what is the truth about that particular problem, it never is applied in their daily life. And become much worse even if they do that because there is the professor you know who forgets his umbrella and all that is a perfectly good illustration of what a mind can be. A man who is constantly interested in the acquisition of money can be very clever. A man who has no more heart and can walk over people can still be a power. A lot of <sup>& causes</sup> politicians and all the rest, <sup>belong</sup> to a certain intellectual development which for ordinary life is beautiful enough, but as far as Work is concerned, it's utterly useless. And to argue with people on an intellectual plane should be completely left to someone who wants to argue. Not for people who want to Work. Also the desire to try to convince someone should not be there. It has to be from a person already in himself. When that is there it can be kindled. If it isn't there or if it is too far down - covered up - it is no use. One has to wait until the person experiences - if there is something that really touches such a person so much as it comes out and that as it were it opens up. But the emphasis has to be on the wish for one's self, the knowledge that it is possible, and perhaps based on an experience that one has already had, accidentally. Then, the growth becomes because of the fact that I am in an emotional state, all I want from my mind is the clarity of the thought of what to do. And then the emphasis for Work is in the consideration of myself as I am in behavior physically. Now this is the difficulty. That when I start to do this only with my feeling,

all I do is to give it an impetus. And it is not complete because with my feeling I cannot observe myself. I need the mind to observe it. But when I have the mind, the mind will slip back into ordinary functioning much easier than my feelings. The difficulty with my feeling is that it is linked up with my physical body and it has not its own free range of wanting to develop by itself. Again, my mind has to help in that in trying to see first that my feeling, that is the wish is there, then observe the body for whatever it is worth, and in doing this, trying to reach again the feeling by means of the expression. The quantity of wish is in the beginning very small. It has to be pure however and it has to be honest. And then it has to be applied to that what is very simple. But it can be applied at any time. This is something that we always forget because the relation of ordinary life always says that we have to wait until we get to church in order to pray. Or that sometimes we cannot afford the time to pray during the day, or that now is not the right time because I'm busy with something else. Work can be applied at any time. Because Work is dependent on the condition of one's self as one experiences it in life and the relationship has to be made that I know what I am but how I am and what is there seeing that what I am. And there is nothing in such statements that has anything to do with the kind of thing that I'm doing. Any form of behavior. Any moment when time flows through one is sufficient to be used as a means <sup>for</sup> ~~of~~ becoming observant. And one must not wait until tomorrow or even the next moment when the thought or the feeling strikes one that one ought to do some Work, then Work.

~~Never~~ <sup>work</sup> Never say, "I cannot do it". It is idiotic. Such a statement is not true. One has at the moment when the thought or the feeling comes, of wishing to Work, one has energy to Work <sup>at</sup> ~~at~~ that moment. It has to be <sup>used</sup> - the wish has to be converted into the actuality and that is always possible because I behave all the time, the moments of time are always there, and the wish can at that time become the observer by conversion of that what exists. So, regarding Work, regarding when you are ~~together~~ <sup>together</sup> regarding what we talk about. Regarding your daily life.

You have to talk about the moments that you remembered yourself. About what you experienced when you made the attempt, and whenever the thought that you had or the feeling you had was converted by you in the attempt to wake up. So that you cannot really report on anything that - Yes I thought about it But I couldn't do it - it is not true. You can do something. You can find out how weak you are, How really, you might say, how uninterested ~~you are~~, but if you profess that there is a wish to want to develop, then you have to make good that you have at least that wish at the time when you experience that wish to convert it into an awareness of yourself you might say almost having that wish. The wish at that moment goes by. Another moment comes which is identical to the previous one. At that moment the wish can be converted into the actuality of making the effort to wake up. This effort to wake up is not dependent on the outside conditions, it is not even dependent on the state of my body. It is dependent on a certain realization of a configuration in my mind. This is a little difficult because my mind - I have to use in the beginning as if it could become objective. And the material that I have on hand is all subjective material. I have to try to introduce the elements of simultaneity and impartiality. And I try to make my mind function that way when it looks at my self. But when I wake up, that is, when I make the effort, the only way I can compare it with what takes place in the mind, is that I know by experience sometimes that I look at a drawing with three lines for instance, lines like this, they make an angle - a certain corner. And I look at it and instead of coming towards me, all of a sudden it's going away. At ~~the~~ <sup>then</sup> moment something psychologically has taken place. I know it because it can come back again, it can change, nothing in the outside world has changed, I myself, have received a different kind of a perception. This is Work. The moment at which I can see myself by continuing to see, I will at a certain moment, see myself at a different way. That is, I will still see myself, but at that moment, that what is now received as an impression of myself is not exactly the same because it has been shorn - it has lost all the different

atributes of my mind or my feeling. I hope you understand that because it is something that at times may take a little while to try to keep on wanting to ~~be~~ <sup>keep</sup> awake to one's self. It may not come immediately but persistence of wanting to do that in the right way by being impartial can produce then something as if the angle comes towards you or goes away from you. The change is in yourself. And the perception change is in yourself. What takes place in reality is this.

I first use my mind as if it had an objective faculty. And it isn't. At the moment when I'm aware ~~or~~ <sup>and</sup> become aware, the attempt I've made in my mind to become objective shifts over to the objective field in my mind. This is the change psychologically which is comparable to the change when I look at a drawing. Something actually happens partly from the formulatory apparatus, partly from the pondering section which goes over to the side of the head and there at that moment receives impressions of myself as I am. It goes back again, and it is mixed with other thoughts. But attempts that must be made by doing that and by all the time using whatever it is that <sup>there</sup> ~~is~~ is a form of behavior that can be useful for that purpose, sometimes it can be one thing, sometimes another, maybe walking can do, maybe a posture can do for a moment, maybe a voice can do it, certain things you can change, you can manipulate, that you can do with your ordinary mind in this way or in that way will give an opportunity to have this - it's not an extra-sensory perception because it is something that is a perception that <sup>becomes</sup> ~~is~~ - not extra - it becomes really a part of one - it is not something on a different kind of a scale. It is something that starts to exist in a subjective surrounding, but it functions objectively. It is definitely a new faculty in where there are the sense organs having the faculties for doing certain things regarding one's physical behavior, and functioning that way in the mind something starts to develop ~~of~~ <sup>in</sup> that objective character although everything of my mind as cells is still a subjective matter. And then it starts to perceive. And it perceives then in its normal way, belonging to that. Gurdjieff calls it a sixth sense. Because it is ~~of~~ an intellectual quality of one's self which one knows at times even that one can

experience it as something taking place in one's mind of that kind. Very often like one knows that something ~~is taking~~ <sup>TAKES</sup> place in one's mind when you are really thinking and you know that the thoughts are going around and around and whatever it is and maybe you get a headache and exactly the same way with Work, one will have experiences that things take place above the temple of your head and <sup>that</sup> you know that there is a certain activity. It is a slow process and it is something for which one ~~must~~ <sup>has to</sup> have such tremendous patience. Because the difficulty always is that the totality of one's subjectivity as against that what is really a wish to become objective is one out of ten thousand or one out of a million and that all the time when I try to emphasize or something in me tries to emphasize the necessity of developing <sup>that</sup> their magnetic center that everything that surrounds it comes in and wants to ~~slow~~ <sup>Thas</sup> intrude. <sup>intruder.</sup> Objectivity is a stranger to one.

And an objective something is not tolerated in one. It's like ~~a~~ wrong neighbor <sup>the</sup> didn't know that ~~there~~ moving in the wrong surroundings. It is a black sheep. You ~~can tell it's~~ was a <sup>problem</sup> another color ~~probably~~ also in your mind. But it is true. One wants to have nothing but nice white cells. <sup>and</sup> Of the little black sheep knows that it is going to be slaughtered or at least that there is something wrong and that's why it doesn't conform. Magnetic center also knows that ~~but~~ it knows <sup>because</sup> that it is not at <sup>where</sup> home ~~when~~ it is - is supposed to have been put. And why it was put there is probably to remind one that one is really eternal. So when that comes - when that comes out and one starts to realize that that exists, then the difficulty for that little bit of something which is of a different quality and not feeling at home and you might say almost looking around and which ever way it turns it sees faces which are disgusting and which criticize it and that never-the-less it has to uphold it's own and it has to continue to extist - and that - has <sup>one has to</sup> to be provided that is one has to make this ~~but~~ you have to consider such a quality of one's self almost as a sacred function as if you should have towards <sup>and</sup> it the feeling that something really tremendous exists - very beautiful - sacred -

unknown - never-the-less not only worth while but out of this world or you might say a part of heaven or perhaps sometimes God or Conscience. So that when the thought comes about Work and the realization which one has what one really is, one knows enough. One is not a fool. That that - the attitude immediately will be - "Hah, here it is, I must do something". It is the responsibility that one then at such a time is willing to take on that will carry one through. You see it is the responsibility. It has to do with the necessity of fulfilling an obligation. If one knows that one is obligated, one will do it. If one knows that - you might say - a law exists and the execution of such a law is dependent on me, I will conform to it. That is, if one sees that that what one really is is not becoming to a man, one is willing to take the responsibility for wanting to become something different. Even if one does not know exactly how to do it, one will want to do something to want to do Work, so that the conversion really is a result of the presence of something that is sacred. You see, in that sense it is not even ~~✓~~. In that sense one can honestly say that it is as if God comes and is present then and because of His presence we answer. It becomes then quite a different problem. Because one is not then an ordinary man any more. One is then living with something that you know it is ~~that~~ one holds up in front of one a vase that you carry with trembling hands because you don't want to drop it. It is the whole meaning of sanctity. Of reverence. Carrying something sacred through the village once a year. It is also to some extent a sacrifice because when one realizes that something is really involved ~~it's~~ then in the presence of that certain things must not exist and couldn't exist and must not any longer exist. And one must fight to eliminate out of one's life many things that you know and you know very well that they are deleterious. So the responsibility extends more and much further than just the caring for that what is sacred. It also means the preparation of surrounding in which that sacred something should exist.

This is what is meant by making room, providing a place in heaven. To prepare. To make in one's self the possibility for something to continue to exist. As if one wants then at such a time creates an opportunity for something of a Holy nature to come and live with one. And that it is then up to one's self to do that because otherwise what would life be worth? If that couldn't become for one's self the motivating force there would really be very little because I would not be interested in the continuation of certain things that - although they are nice and lovely at the present time, that nothing will stay and after some time all of that will die. So with the responsibility that one wants to take you cannot eliminate the concept of immortality. Because otherwise why responsible? Why take on the difficulties that are involved in Work? Why should I bother if I have the feeling that when I die they will all go back to dust? So - again, one starts to add to the motivation, and although originally such a man will think that he has to grow and he realizes that what he is is not complete, it takes on much more of a possibility of for him to do something worth while. And that in the growing something else could ~~else~~ could start to exist as if he then could beat death. It is not necessary to have that because one can live very well with the other motivations and still want to Work but the necessity of putting that in a philosophical sense or that it could become much more of a religious kind of actually fulfilling one's task in understanding of my life has to have a definite meaning and not just being born and dying but during such a lifetime a possibility must exist of doing something with it because we don't do anything with it really as we are. All we do is to keep on breathing or to eat. And all of that comes very natural to one. But to do something for ourselves really that is our own purpose you see it's not the maintenance of one's self because that has no aim and only to maintain but the building of something for one's self within one, that is a definite aim. And that is really what man should be. He should fulfill his obligations as far as his maintenance. Whatever he has to do in ordinary life he must do. But then with that he also has to use that what is given to him by nature

for the purpose of the continuation as part of a cosmic scale - to use a big word, but as part as if he has a function to fulfill on earth, and that what he has to do is to find out what is that particular function for him - what is his place? And what is his place as a man? Not his place as a husband, not his place as a father, that is ordinary life, but a place regarding man as if he were - as if he were made an image of God? That is, if he actually, in his development, could then become what he should become, then he would make God <sup>in</sup> ~~an~~ image of him. This would be an aim because the emphasis then is on the man. And not any longer on the having to pray for the help of God to help one's self. First <sup>There's no need</sup> help yourself. Then you will see what God is. Tell me to talk about it and to hope for the best and to try to describe it. Within one there is more than enough to know what is sacred and the fulfillment of one's own sacred-ness. This <sup>LIVE REALLY</sup> wish to want to ~~be free~~. The wish to want to understand what is the meaning. To find out what one can do. What is within one's means. And how one ought to live. And what may be necessary at times to give up in order to reach a different kind of state higher than where we are. But have this as an aim constantly. This in one's heart. And then, to feel it. In life. To feel it in the morning when one gets up. When one does this and that - little things. To feel it when one talks to others. To feel it when the responsibility or ordinary life is placed on one. To feel it whenever one does something <sup>To make</sup> with one's self that ought to be done well. And not to do it slip-shod. ~~The~~ <sup>oneself</sup> do things a little against the grain for the sake of creating friction so that such friction ~~can~~ <sup>may</sup> be used as an energy for a different kind of a purpose instead of letting it run down the gutter. All of this it is responsibility for one's self. How does one grow up as a man? What should one really want to do? What is possible for one's self? How well do I understand myself, to be able to say, "I am this, I am that, I will do this because I can, I wish - I wish to do. I can because I wish!".

It is fundamental in one's life. It is no joke. It is serious. But it is as serious as it belongs to me. That is it is nobody's business. I'm not interested in giving an account. I'm not even interested in telling God all about it - how bad it was, and how little I can do. I do. A little. I do. When I wake up. I do. That is, I even will take a chair and I move it. I put it in a different place. And while I do I am awake. There's nothing wrong, and nothing involved in it. And no sentimentality or <sup>not</sup> even any consideration of likeing or disliking myself while I do that. It's just an ordinary kind of thing. But I use it in order to be non-identified. To do it at the time that I take the chair in my hand and I move it to another place, I can be awake at that time. Don't find excuses that you lose it and it doesn't last. It's true it won't last. The difficulty is as I said one million against one but it is not impossible. And the more one tries the more one becomes perfect. I wish you would think about what is not clear. That you also understand for yourself the exactitude of Work. What are the necessary requirements for that kind of A-B-c? That you go over that in your mind and that it is when you have questions we talk about it before I go again so that it is clear so that I would have a feeling that at least that you understand it. That I of course have the hope that you will use it, that is again, your affair. I can have the hope but it doesn't mean anything. But you must be clear. Clear in what you have read, clear what is vague, clear in what <sup>if I</sup> is ever don't get lost in philosophical questions. The question of Work is a very simple one. All the rest will be added when you seek the kingdom of heaven. Don't look for the other things. Look for the kingdom of heaven - that is, to be awake. That is the ~~CROSS~~. To make attempts to wake up. To be present to yourself. To try to be conscious. To try to be aware. To wake up and to be aware. That is, to wake up is the change of that perspective. To be aware is the maintenance of that state. Like you maintain at the present time your ordinary personality. You have to maintain now a certain state of awareness in staying awake by keeping this perception in <sup>THE</sup> proper relationship to that what you see

And you will see it when that what you see is not criticised, is acceptable, is not classified or given a name - just as it comes - it comes - and do not expect anything of what might come. When it comes and you are there you will see what is. Don't blind yourself by hoping for something of the future which will become the present but only have the hope that you wake up at this time so that then when you are awake you will see then - and you will see better then. Because when you are awake you will really see. When you are asleep and you try to think about how the things ought to be you use all the time your subjective imagination. In ordinary life it's perfectly alright because you can get away with it. Regarding Work, it's utterly foolish. That even if you have had states which were desirable from the standpoint of Work, they will not repeat in the same way. And your wish for that state will forfeit your attempt to wake up. This you must understand very well when you talk about Work for yourself. Because it never should really be linked up with an ulterior motivation. The motivation is to wake up to one's self as if I seek the kingdom of heaven. Then I will see what takes place in that state. It may not be ~~very~~ <sup>TAKE</sup> long that I am awake, but when I'm awake, I see. And when I try to maintain a state of that awakening for any length of time - the longer the better - the more I will see, the more I will realize what can be done. So when you think now and even when you feel, about Work, and what is not clear, let's make sure that we understand each other. And that there is really in that sense, nothing in the way. And it ought to be clarified perhaps in relation to certain things that <sup>MAY</sup> have to do with your ordinary life, your professional life, your relation with other people, that what your thoughts are, that what engages you, occupation of your time, how you spend it and all that. It is alright, we can talk, we can talk, we can talk from now until doom'sday. I don't mind. I don't mind talking. After all if it has a result that it clarifies for you because there is no use beating around the bush. Work has to be understood. And if it isn't there it is of no use for one.

But when it is understood, it will open up an entirely new world. It's that kind of a world one seeks. Because in that world you will find out what your place is. Your place is not in this world. We just happen to be here. And you will happen to die. But the world you can create of a conscious state will need you and you will know where you will be needed. Because you will then walk towards that, convinced that you have your place and once and for all the problems of ordinary life have faded and there are no further problems regarding the wish to live in a conscious state because you again will then develop in accordance with a new set of laws which may or may not last for a little while but in any event you will be on a different level of being. So let's talk about such things as we <sup>will</sup> do tomorrow. Bring all your - whatever it is - whatever you wish to talk about - let's talk. It doesn't matter. But you must be clear. And now, Huh? We go to bed, huh? Well I think you are very brave.